

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

No. 173.]
Registered for Transmission Abroad.

MAY 1, 1897.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.]

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MISS ADA CROSSLEY.

THE talented contralto who forms the subject of THE LUTE's portrait for this month, was born at Farravilla, South Gippsland, Victoria. At the age of 17 she repaired to Melbourne in order to prosecute her musical studies, for she already showed great aptitude and possessed a fine voice that only needed developing. Her professor for the pianoforte was Signor Zeimann, and her singing mistress was Madame Fanny Simonsen, the mother of Madame Frances Saville, who has since achieved success at the Opéra Comique, Paris. After diligent application for about three years, Miss Crossley made her *début* as a soloist, and at once become extremely popular in Australia. Before leaving the Antipodes, concerts were given for her in Melbourne, Sydney, and Adelaide, which resulted in a net gain of £800. She came to England in 1894, and placed herself in the hands of Mr. Charles Santley, with whom she entered upon a course of oratorio work, putting the finishing touches to her education for the concert platform. In October of the same year she went to Paris, where she became the pupil of the celebrated Madame Marchesi, and perfected herself in French, German, and Italian songs. She made her first public appearance in London at the Queen's Hall, in May, 1895, and since that time she has been a prominent soloist at the best concerts. At the Sheffield Festival of last year, at the London Ballad Concerts, at Messrs. Harrison's Birmingham Concerts, and at countless other places, she has been in the foremost rank, among recent successes that achieved by her at the last Monday Popular Concert of the season just concluded, being by no means the least conspicuous. Miss Ada Crossley has a voice of extended range and of very pure quality, combined with a most agreeable method. This is the result no less of the admirable instruction she has received, than of her own untiring industry.

CURRENT NOTES.

At the Public Hall, Gravesend, Mr. Howard Moss, a local musician, received, on March 26th, very flattering recognition of the esteem in which he is held in the neighbourhood. The subscribers to the various testimonials numbered over 300. Mr. Moss was organist of Princes Street Congregational Church at the age of 14, and since that time he has been constantly in evidence as a prominent professor, instrumentalist and conductor. He is also honorary examiner to the Royal College of Music. The presentations took the form of a handsome pedestal writing-table of polished oak, elaborately fitted, together with a revolving library chair, a purse containing 30 sovereigns, a magnificent album containing the names of the subscribers on vellum, and an illuminated address. Mr. Moss, having received the testimonials (at the hands of Mr. Alderman Paine and Mr. J. Multon), responded in suitable terms, and the proceedings terminated with a concert of music, in which the guest of the evening's pupils, past and present, took part.

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THE death of Johannes Brahms came, at the beginning of last month, as a shock to the musical world. He was born on May 7th, 1833, at Hamburg, where his father was employed in the orchestra of the Stadtheater. The young man very early made a great mark as a pianist, and he and Schumann were intimate friends. The latter part of his life was spent in practical retirement, his time from the year 1874 being entirely devoted to composition. His works are very striking in their earnestness, and at the same time their lack of self-assertion. His muse seems to stand upon a philosophic plane above earthly considerations. He does not crave applause or refuse it; his is pure music without admixture of vanity or any small feeling. Such thoughts always occur to us when listening to this inspired master.

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M. PADEREWSKI's last appearance for the present took place towards the beginning of April, at the Queen's Hall, when Mr. Henry J. Wood gave another of his very interesting concerts. The orchestra at this resort is rapidly becoming a formidable rival to the other metropolitan organisations, and Mr. Robert Newman is to be congratulated on having brought the Queen's Hall up to the level of an acknowledged and important musical centre. M. Paderewski introduced two

piano Concertos of widely differing character, viz., Schumann's in A, and Liszt's in E flat (No. 1). The pianist was (artistically) as successful with the one effort as with the other, though the first made infinitely greater demands upon the higher qualities of the gifted soloist. The Liszt Concerto was merely technically difficult, but the mere fingering of notes is child's play to M. Paderewski, and the piece demands little, if any, intellectual concentration, since not two people will be agreed as to the composer's intentions, and it is doubtful whether he knew them himself. The Schumann Concerto was a very different affair, and M. Paderewski has never shone to greater advantage than in this item. His was a rare combination of appreciation, boldness, self-control and supreme good taste. To the excellence of both Concertos the fine playing of the band contributed not a little, and the services of these gentlemen were conspicuous in such purely orchestral items as Beethoven's overture "Prometheus," Tchaikowsky's charming *Suite*, "Casse-Noisette," and a very clever arrangement by Albert Parlow, of two of Brahms's best known Hungarian Dances.

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Too late for mention in our last number, the Westminster Orchestral Society gave the thirty-sixth concert of its twelfth season at the Town Hall, Westminster, on March 31st. The conductor, Mr. Stewart Macpherson, who has done so much towards raising this admirable body of instrumentalists to their present state of efficiency, conducted an interesting programme which opened with Hermann Goetz's Symphony in E. This proved somewhat too difficult for the amateurs, the delicate passages hardly receiving their true value. The second movement, *Intermezzo*, and the fourth, *Finale*, were, however, very creditably rendered, and Mr. Walter Macfarren's overture, "Othello," which concluded the first section of the concert, was admirably played, and had evidently been carefully rehearsed. Mr. Macfarren conducted his own overture, which was composed in 1895, and first performed under the auspices of the Stock Exchange Society, on the 18th February, 1896, at the Queen's Hall. The second part included Max Bruch's Concerto for violin (soloist, M. Duloup), and Schubert's too rarely heard overture, "Alfonso and Estrella." The band seemed to gain confidence as it proceeded, and certainly the last half of the programme was the better played. M. Duloup's was an excellent performance throughout. Miss Jessie King, the vocalist of the evening, sang three songs in various styles, and in each case her pronunciation was as excellent as her vocal method. The management deserved great credit for keeping the programme within decent limits. Though not too long it was long enough, quite sufficient musical provision being offered for assimilation by the digestions.

ON the afternoon of April 1st the friends of the Royal Academy mustered in great force at the Queen's Hall to hear the orchestral concert given by the students. Sir Alexander Mackenzie conducted. Mr. P. H. Miles (Macfarren Scholar) shone in Beethoven's violin Concerto, which he played very promisingly, and Miss E. Horn was pleasing in Mendelssohn's pianoforte Concerto in G minor, the *Andante* movement being especially well rendered. The overture and introduction to "William Tell" was capitally played and sung by students, though the female voices unduly predominated over the male ones in the choruses. The young ladies, however, sang easily and correctly in a manner that it was a pleasure to listen to. Miss Drinkwater has a clear and well-trained voice, which will further improve with time. She sang Rowena's song from Sullivan's "Ivanhoe" with considerable charm.

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GREAT things are prophesied of Sir Arthur Sullivan's new Ballet, which is to be brought out about the middle of this month. Sir Arthur has arranged to conduct at least two full rehearsals (with band, scenery, costumes, and "business") before the opening night, and no pains are being spared in making the ballet one of the most important which has ever been given, even at the Alhambra. Signorina Legnani, *première danseuse* at the Opera House, St. Petersburg, and Signorina Elia, both of whom have already appeared at the Alhambra with success, are among those engaged to take prominent parts. The scope of the production is unusually large; it has for its basis loyalty and patriotism, as befits the year of the Diamond Jubilee, and the concluding tableau will illustrate the eventual supremacy of the British Race.

* * *

MR. LIONEL HUME, a baritone of exceptionally pleasing quality, has been engaged during the past month and is still engaged at the Palace Theatre of Varieties, where his refined singing forms an agreeable relief to "turns" of more sensational character. Mr. Hume sings his songs quietly, just as if he were in an ordinary drawing-room, and the audience seem to relish the simplicity and sweetness of his utterances, so different from the blustering tones of vocalists who come on at the "Halls" with the traditional melodramatic songs about firemen, miners, jingoes, manning the lifeboat, &c., &c.

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AT the second concert of the Philharmonic Society the memory of Johannes Brahms was honoured by the performance of the Dead March in "Saul" while the entire audience remained standing. The principal features of the concert were an excellent rendering of Dvorák's Symphony in D, and Mr. Frederic's violin Concerto, composed for the Norwich Festival of last year, and since heard



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at the Crystal Palace. The symphony, though perhaps less taking than the American Symphony by the same composer "From the New World," is none the less a buoyant and delightful work, abounding in imagination and overflowing with gaiety. Dvôrák's Symphony in D deserves to be more often heard than it is, and the management did well to include it in the programme. Needless to say it was almost perfectly rendered, the fine tone of the Philharmonic "strings" being very appreciable after listening to so many foreign orchestras. Sir A. Mackenzie, as well as the humblest player in the band, deserved hearty congratulations. Mr. Cliffe's Concerto was played as to the solo part by Mr. Tivardar Nachez, who officiated in the same capacity on previous occasions. The impression created on a new audience was very favourable, and however opinions may differ as to Mr. Cliffe's most recent composition, no one will deny to him a rare gift and musicianly talent of which Englishmen may well feel proud. Mr. Edward Lloyd sang the *Preislied* from "Die Meistersinger," an exacting performance, through which he has gone sufficiently often to entitle him to choose something involving a lesser strain on his vocal cords. The more one hears this song, and whatever be its merit as abstract music, we always feel, somehow, thankful when a singer goes through it without breaking a blood-vessel! It is an ordeal that should be passed through only once in a life time. People should sing it, and then, so to speak, be put out to grass.

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On April 3rd there was a very interesting concert at the Crystal Palace, and also a football match. Parties desirous of witnessing the latter, seriously interfered with those desirous of hearing the former, and the usual "fast" train from Victoria (at 2.18) took nearly an hour to reach the Palace! The journey was not a comfortable one; apart from the struggling mass of humanity that invaded the compartments, there was the somewhat *strong* conversation of the athletes' friends to be reckoned with; and there was, on alighting at Sydenham, a fine preliminary "scrimmage" as the mingled footballers and musicians fought, kicked, bit, and scratched their way up the steps from the platform. We reached the concert-room, however, in time to hear the whole of "King Olaf," by Mr. Edward Elgar, which was composed for, and produced in Hanley at the North Staffordshire Festival of October last.

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MR. ELGAR was born at Broadheath, near Worcester, where he ultimately became organist of the Roman Catholic Church. Besides a great deal of sacred music, he has composed, among other orchestral pieces: "Sevillana," "Salut d'Amour," "Concerto in D minor" (written on his honeymoon in 1889), and the

romantic overture, "Froissart," played at the Worcester Festival of 1890. In 1891 Mr. Elgar removed to Malvern, where he now resides. Among his later works are a cantata, "The Banner of St. George," and an Imperial March, which will be one of the features of the jubilee celebrations.

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"KING OLAF" is a cantata for solo voices, chorus, orchestra, and organ, dealing with scenes from the Sagas, which have been metrically treated by Longfellow, Acworth, and others. To words by the poets just mentioned the entire music is set. It consists of sixteen numbers, an Introduction and an Epilogue, and is divided into the following sub-sections: "The Challenge of Thor; King Olaf's Return; The Conversion; Gudrun; The Wraith of Odin; Sigrid; Thyri; and The Death of Olaf." The performance, we are told, is to be regarded as "a gathering of Scalds or Bards, all of whom take part in the narration of the legend," the chief bard calling from time to time for such particular tales as he thinks fit. Mme. Medora Henson (soprano), Mr. Edward Lloyd, and Mr. Andrew Black were the solo vocalists.

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WITHOUT going into the music in detail, "King Olaf" may be described as a highly interesting and original composition. The choruses are robust and striking, especially No. 2, "I am the God Thor"; No. 5, "King Olaf's Prows at Nidaros," and No. 16, "King Olaf's Dragons take the Sea." The music is admirably adapted to the words, the accompaniments being consistently suggestive without the triviality of slavish imitation. The contrast between the rugged music allotted to the Unbelievers, and the suave and peaceful atmosphere of the Epilogue, is most effective. The Ballad Chorus (No. 13), "A Little Bird in the Air," is a fine piece of descriptive writing, and the unaccompanied chorus (in the Epilogue), "As Torrents in Summer," is an altogether beautiful melody, replete with the most delicate imagination. It is to be observed that Mr. Elgar "does not appear to have been indebted to any musical institution for his education," and that "he has solved the problem of self-instruction." The outcome has proved eminently satisfactory in his particular case, but such an experiment has, we should think, seldom if ever before been crowned with even a partial success. "Self-instruction" would appear to lead, as a rule, only to the disastrous results achieved by the crude amateurs who flood the market with ignorant pianoforte songs and pieces, which are the despair of thinking people. But Mr. Elgar is a born musician, and, if self-taught, he has evidently spared himself no drudgery, and has gained his experience from the best sources. We look forward to the next performance of a work from his pen.

On the evenings of April 6th and 8th, and the afternoon of April 10th, the Bach Choir Festival for 1897 was celebrated with Professor Stanford at his customary place in the conductor's chair. Herr Robert Kaufmann, who two years ago was unable to fulfil his engagement with the Society, owing to inflammation of the throat, duly appeared on the present occasion, but Heer Johann Messchaert (a bass singer from Amsterdam), who had been relied on for the part of Christus and for other solos, was in his turn forced to disappoint the audience for a similar reason. The performance of Bach's Passion Music according to St. Matthew on the first evening was therefore undertaken by Herr Kaufmann, Mr. Kennerley Rumford, Mr. Francis Harford, Miss Füllinger, and Madame Marie McKenzie. The last-named sang throughout the festival better than anyone else. Miss Füllinger was not in good voice, and the English singers seemed handicapped by the German text. The opening performance began at 7.30 and closed after 11—it was in fact a severe trial of endurance for all concerned, including the audience. There is otherwise nothing special to say about it, except that there was no applause by request of the management, and that Mr. Fuller Maitland very carefully and correctly accompanied the portions declaimed by the Evangelist on a Harpsichord made and kindly lent by Mr. Arnold Dolmetsch.

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THE miscellaneous concert on the second evening was probably more enjoyed by the majority than the Passion Music on the first. It was also of less portentous length. In addition to the three short Church Cantatas, "Wachet, betet," "Wachet auf," and "Ich hatte viel Bekümmerniss," variety was imported into the proceedings by the fine playing by Dr. Joachim of the famous Chaconne, and the neat execution by Sir Walter Parratt of the Toccata and Fugue in D minor for Organ alone. The festival concluded on Saturday, the 10th, with the B minor Mass, performed by the Choir for the 12th time.

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ON Saturday evening, April 10th, the Promenade Concert Season (1896-97) at the Queen's Hall came to an end amid a scene of considerable enthusiasm. The National Anthem was played at the close of the proceedings, and Mr. Henry J. Wood, the conductor, was cheered to the echo. These concerts have been most successful, varied and interesting programmes having been consistently provided, and many works have been played for the first time in London. All sorts of tastes have been catered for, but the prevailing standard has been high, and it is to be remarked that the concerts have been attended by a very different class of public from that which used to haunt the old Covent Garden

"Proms." and shout themselves hoarse over vocal waltzes. For those who have not yet attained to the appreciation of the higher artistic forms of music such sweetmeats as solos on the cornet have been supplied, and the welcome accorded to prominent solo vocalists, such as Miss Maggie Davis, Mr. Herbert Grover, and many others, bears eloquent witness to the continued popularity of the common or garden ballad. The concluding concert of the series included Beethoven's overture *Leonora No. 3*; the symphonic poem *Le Rouet d'Omphale* by Saint-Saëns (which was encored when played recently by the Lamoureux orchestra); three dances from Mr. Edward German's delightful music to *Henry VII.* (written when that play was revived at the Lyceum four years ago); Gounod's inspired *Hymne à Sainte Cécile*; the march from the last act of *Le Cid*; and several Wagnerian selections. All these were beautifully played to an audience overflowing with enthusiasm and listened to with the profoundest interest. An autumn series of the same concerts will be inaugurated on August 28th, and continued nightly for seven weeks.

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ON April 12th the last Monday Popular Concert of the season was given, when St. James's Hall presented a strange appearance, it being packed in every nook and cranny. This was the one thousand four hundred and tenth concert of the same kind given at the same hour, on the same day, in the same hall. The faithful, attracted doubtless by an unusually fine programme, mustered in extraordinary force, and the applause was more spontaneous, continuous and hearty than we can remember it at a classical concert. The "Joachim Quartet" (consisting of MM. Joachim, Kruse, Wirth, and Hausmann) appeared three times during the evening. Firstly in Beethoven's string quartet in A major (Op. 18); secondly in Brahms's string quintet in G (Op. 111), when Mr. Hobday took the second viola part; and thirdly in Schumann's pianoforte quintet in E flat (Op. 44), when Miss Fanny Davies played the piano. The extreme difficulty of the Brahms quintet seemed to tax the powers even of the splendid performers who interpreted it. They were not always strictly in tune, and we doubt whether such elaborate modern music can be played with perfect nicety on stringed instruments of which each one plays a separate part. The string chamber music of Haydn and Mozart, being chiefly diatonic in character and what may be called more or less obvious in scope, if not in treatment, is infinitely better adapted to a satisfactory rendering than the latter day developments of the art. The Schumann quintet went far more smoothly than the Brahms quintet, simply because in the former the constant pitch of the keyed instrument, the piano, acted as a guide to the stringed instruments which were concerted

with it. In the quintet of Brahms, and in all purely string chamber music, the individual players have only their own perception on which to rely in sounding a passage often widely remote from the key; and if their individual perceptions vary so much as by a hair's breadth the result in complicated and chromatic music is bound to be disastrous.

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It may be here objected that the most modern and difficult music, for instance that of Wagner, is habitually played in practically perfect tune by orchestras without any assistance from piano or organ. The reply to this is that in an orchestra which attempts Wagner there are nearly always at least eight first violins, second violins, violas, 'celli, and basses. So that it may be said that the ear receives and adopts the *consensus* of each branch of the string family, the five part harmony being in reality contributed by about fifty instruments. A moment's reflection will show that the same music played by a *single* first violin, a single second, one viola, one 'cello, and one bass would give a very different result as to accuracy of intonation, quite apart from the volume of sound.

* * *

THIS digression may to some extent serve to account for a fact which many musical people must have observed; namely, that the more complicated pieces of string chamber music do not come out so well as the older and simpler forms. Theoretically the modern ones are far more interesting. But in practice they do not seem to be quite possible of perfect execution even by the best players, and perhaps when the now defunct class of musical critics used to decry Schumann and Brahms, they judged rather by the effect of the performance than by the intrinsic value of the work which it was attempted to perform.

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MISS ADA CROSSLEY was the vocalist, and distinguished herself in songs by Ascoli, Brahms and Hubert Parry. The first of these, "Ah! non lasciarmi, nò!" is the work of a quaint old Italian who flourished some hundred years ago. His music is of the familiar order of his school and period, but it served, like many another effusion of its kind, as an excellent vehicle for the display of a good voice and sound method. Dr. Hubert Parry's song, "A Contrast," is one of the most agreeable examples of his vocal compositions we know. It is a very musicianly little piece, and it was sung by Miss Crossley with the very perfection of taste and nice feeling.

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WE welcome the appearance of a very clever paper called *Musical Life*. THE LUTE is in its columns characterised as "our lively little contemporary." It is something to be "lively" after 13 years of existence. A monthly magazine

once alluded to us as "the feeble little LUTE." We have not seen or heard of that magazine for some time. If it be a thing of the past, we regret the circumstance deeply. It was invaluable to a contributor who imagined, like ourselves, that he could generally make merry at its expense.

* * *

Musical Life is particularly readable, but we must take exception to its editorship on one point. The bright little paper does us the honour to quote one of our "Morals for Musicians" in its practical entirety, but by the neglect of inverted commas at the proper places, it virtually saddles us with a reference to Sir A. C. Mackenzie which we never made, or had any idea of making. The "Moral for Musicians" was, of course, well worth reprinting with a suitable acknowledgement of its source, but we have every right to protest against the substitution for its brilliant concluding words of what is merely an editorial note.

* * *

THE second series of the Queen's Hall Symphony Concerts under the direction of Mr. Robert Newman, opened on Saturday afternoon, April 24th, with a programme mainly devoted to the works of Brahms. The orchestra was in splendid form, and from the first number—an arrangement of Beethoven's "Funeral March on the Death of a Hero," from the piano Sonata (Op. 26), during which band and audience alike remained standing—it was obvious that in Mr. Henry Wood we have a musician who in a few years' time will occupy a prominent place among European conductors. Brahms's "Tragic" overture, his "Academic Festival" overture, and his beautiful Symphony in D, were each given an almost perfect rendering, and Mme. Marchesi, who was in excellent voice, sang no less than five songs by the master whose memory it was designed to honour. On this occasion she was in excellent voice, and her pronunciation of the German words was surprisingly pure. Mr. Percy Pitt as an accompanist seems coming to the fore. He contributed by his tactful playing not a little to the complete success of Mme. Marchesi's songs.

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It is a time-honoured custom that the veteran conductor Mr. A. Manns should take a benefit at the termination of the Crystal Palace concert season. The auditorium was well filled and the programme was indeed of a nature to attract the public. An entire novelty was produced in the shape of a new "Dramatic Overture" entitled "Mistral," by Mr. Herbert Bunting. This work, though designed to illustrate a somewhat extensive range of emotions—comprising the Troubadours' "Love songs, their feats of arms, their laments on the death of Heroes, the romance

which ennobled their view of life, their chivalry," and a good deal more—is on the whole pleasing as a composition and musicianly in structure. If we cannot always tell precisely the moment when the love songs end and the feats of arms commence, or when the death of Heroes is lamented, we can confidently admit that we are always well within the domain of romance, and several extremely melodious passages betoken distinct inspiration while they are handled with conspicuous ability. The composer was called on to the platform to receive a practical ovation from an enthusiastic audience which had evidently been very favourably impressed. A clever performance was given by a young lady not yet 14 years of age, named Miss Maud MacCarthy, who played Mendelssohn's Violin Concerto in a truly marvellous way for one so young. The orchestra numbered 100 performers and with the Crystal Palace Chorus, gave a fine account of Brahms's "Song of Destiny." Madame Burmester-Patersen was engaged for the solo part in Liszt's Hungarian Fantasia in E for piano and band; she did every justice to her showy music. Madame Albani and Mr. Andrew Black shone in vocal selections from Wagner, and other items were Beethoven's "Leonora, No. 3" overture, and Schumann's Symphony in D minor. The attendance at the Palace this year justifies the hope that the gloomy forebodings indulged in some time since as to the possible cessation of the Concerts, need never be realized. May Mr. Manns long be spared to conduct.

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THE Royal Opera Season will open on May 10th, with *Faust*. Madame Eames will be the Marguerite, and M. Vardyck will sing the title rôle. MM. Jean and Edouard de Reszke, Madame Calvé, and Miss Macintyre, are among other artists engaged for subsequent dates.

* * *

MM. ROSS AND MOORE, of the Berlin and Warsaw Philharmonic Concerts, gave a second recital of *Ensemble* piano music, on April 27th, when their unanimity and expression were the subject of wondering remark. Especially delightful was their rendering of Chopin's music arranged by Professor Oskar Raif for two pianos. The notion of, in a measure, dividing the difficulty of this composer's work among two performers in a duet was a happy one. It enabled listeners to obtain a clearer grasp of the intention and scope of the various pieces, and whereas with one pair of hands it is difficult, if not impossible, to bring out all the points to the best advantage, two pairs may be relied upon to supply all the intricacies with which Chopin bristles. The arrangement was a brilliant one, and the very reverse of easy. Another delightful number was the "Waltzes" Nos. 1, 2, 3, 5, and 7 by Kirchner, a delicate and polished

writer whose works are too much neglected in this country. Other pieces were "Theme and Variations" (Op. 46), Schumann, and Mozart's Sonata in D. Mrs. Hutchinson appeared as solo vocalist, and sung "Erinnerung" (Brahms), and "Comme a vingt ans," by Durand, very neatly and agreeably. The French song is an old favourite of ours, and was at one time popular in English Drawing Rooms.

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MR. GEORGE GROSSMITH, who is now out of the bill at the Savoy, where he was by no means afforded a first-class opportunity of distinguishing himself in *His Majesty*, gave a "humorous and musical recital" at St. James's Hall on April 28th, when he attracted an enormous audience. The popular entertainer was evidently labouring under intense nervousness, and those who were near him could see that at times the feeling attained positively painful proportions. But Mr. Grossmith might have spared himself any concern. From first to last—and he gave his audience plenty for their money—he carried the people with him, and whether the laughter was loud or suppressed, every word from his lips and every expression of his face was followed with the utmost amusement and the keenest attention. Of the many little sketches which he gave, it is difficult to say which was the best. Personally, we were much tickled by the one called "How Ladies Shop." This was full of nice observation and witty remarks, which appealed very strongly to the fair sex, though in many cases the cap must have fitted a little too well. "The Moan of the Dismal Valse" was also extremely funny, also "Dances of years ago." Mr. Grossmith introduced an entirely new song, "I loved her and I left her," which he was too nervous to do full justice to; it is none the less extremely original and happy. The melody of "Three Blind Mice," à la Mendelssohn, Mozart, Gounod and Chopin, and finally à la piano-organ, is one of the best things he does, the treatment, according to the method of Chopin, being especially dexterous. The imitation of popular actors has been somewhat overdone of late by many rival entertainers, but the imitations of Irving and Beerbohm Tree by Mr. Grossmith could hardly be surpassed for truth and excellence.

MORALS FOR MUSICIANS.

NO. 3. HONEST CRITICISM.

"THERE!" said a Lady, as she laid two carefully written pieces of MS. music before a Musical Man, who happened to be her Lover; "There are two songs. This"—and she touched one—"I wrote myself. That"—indicating the other—"is the work of a friend. Tell me what you think of them."

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him, delivered his judgment. "I think," said he, "that *your* song is simply charming, but your friend's is quite beneath contempt. In the first place she—for it must be a woman—has cribbed the melody and spoiled it, and in the second she is evidently ignorant of the A B C of harmony. Indeed, apart from science, I must conclude that she has no ear, for to an ordinary Child her resolutions and sequences could only prove positively disagreeable. Pray tell her to direct her exuberant vitality into another channel. She has no aptitude for music, though her instincts may be generous if coarse."

"A decision from such an authority," said the Lady with cold emphasis, "is no doubt extremely sound, but while I feel its force I can scarcely relish it. The song which you condemn so unmercifully is *my* song."

"What?" shrieked the Man, "you surely told me"—

"What I told you was told you under the delusion that you were a musician and a gentleman and not a common impostor. If I resorted to a harmless *ruse* in order to obtain your impartial opinion I could not be expected to know that I was dealing with a brute and a fool."

"But, my dearest"—

"Silence, Sir, henceforth we are strangers. Violence I might have forgiven, but calculated duplicity such as yours is an unpardonable outrage. I gave you an opportunity. You availed yourself of it only to insult me. To think that I should ever have fancied that I cared for a Thing like you!"

"This is surely a nightmare," exclaimed the Man, "do be reasonable. Besides, the tea is getting cold."

"You will find an Aërated Bread Shop a few doors lower down," was the haughty reply; and a minute later a broken-hearted Musical Man left the house, the while from her lattice his *quondam* sweetheart stealthily poured a jug of water over his retreating form.

He is now the most indulgent critic on the Press.

If this fable does not show that one ought to be very careful as to what one says about people, I should be interested to ascertain what it *does* show.

DOINGS IN THE PROVINCES, &c.

*• Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

BELFAST AND DISTRICT.—Interest in musical affairs is beginning to flag; the various "annual" concerts are now a thing of the past, and thoughts of "links," racquets, &c., are taking the place of violins and "wood-wind." The Saturday "pops" were brought to a most successful termination by complimentary evenings to the proprietor, Mr. Louis Mantell, and the most efficient accompanist, Mr. Allan F. Parker. These were well attended, and we

congratulate Messrs. Mantell and Parker on their results. For next season Mr. Mantell has announced a series of Subscription Concerts in addition to the Saturday "pops." We wish him every success.

Ballymena Musical Society.—This flourishing society held their second performance, which was of a miscellaneous character. The principal artists were Master Stanley Marchant (London), Mr. William Henley (violin), and Miss Bramble (soprano), Belfast. Mr. William de Panley conducted, and the accompanists were Miss M. Anderson and Mr. Allan F. Parker.

Newtonbreda Presbyterian Church.—A Sacred Concert and Organ Recital was given in connection with this Guild and proved a most enjoyable evening. Miss H. McKee, Miss Carrie Strafford, and Miss Daisy Greeny, with Mr. W. Thomas and Mr. W. Imrie, were the vocalists, and Mr. R. Jones (Bangor), organist. A well-balanced choir also contributed several items.

Donegall Street Independent Church.—The Literary Society of above Church had a musical evening as the closing meeting of the session. The programme was sustained by Miss Bessie Lawrie, Miss Carroll (soprano), Miss Panton (contralto), Miss Adeline Wylie (recitation with accompaniment), Mr. Henry, B.A., Mr. Naylor (tenor), Mr. R. English (baritone), Mr. R. McLean (basso). Miss Dobbs and Miss McCormick executed very tastefully a pianoforte duet, and Miss Naylor played Heller's "Tarantelle" with care. The accompaniments were supplied by Mr. F. J. Moffett with his usual tact.

NEW PUBLICATIONS.

FROM WICKINS AND CO., 41, NEW BOND STREET, W.—"The Pilgrim's Progress" is a sacred cantata, the words of which, adapted from Bunyan's Allegory, are by Annette Baker, and the music by Florence Wickins. This work is of a simple order, and will on that account alone be welcomed by choral associations and classes which are not sufficiently advanced to attempt oratorio. Miss Wickins has so arranged the numbers that only the smallest demand is made upon the vocalists. The solos are for bass, baritone, and tenor. Christian is the baritone, Faithful the tenor, and the bass voice "doubles" the parts of Pliable and Giant Despair. There is the usual four-part chorus, and a female quartet At the House Beautiful, by Discretion, Piety, Charity, and Prudence. These ladies would easily be available from among members of the choir. While devoid of any great pretension the little work shows signs of careful thought and nice taste, the quartet just referred to, "Come in and Rest," being an example of neatness and brevity. "The Pilgrim's Progress" is published complete in vocal score, with organ or piano accompaniment, and the more prominent

airs may be had separately. Miss Annette Baker has condensed a somewhat lengthy narrative into an exceedingly small compass; but so well-known is Bunyan's immortal Allegory that no difficulty will be experienced in following the libretto. Indeed, it is far more intelligible than usual, and, like the music, shows taste and judgment.

FROM MESSRS. ENOCH AND SONS, 14, GREAT MARLBOROUGH STREET, LONDON, W.—“England” is a patriotic song, words by R. H. Elkin, and music by Louis Gregh. It is being sung as we go to press with considerable effect by Mr. Lionel Hume at the Palace Theatre, and the stirring refrain commencing: “Then here’s to England, Home and Beauty!” and embodying the hope that “Long may Briton’s Sons do their Duty,” is precisely of the nature which experience has shown will appeal forcibly to Music Hall audiences. Curiously enough the “Halls” would appear to number only Conservatives among their patrons. Where do the “Little Englanders” seek their relaxation? Perhaps in the plays of Mr. Ibsen. At any rate the galleries at every place of entertainment seem to be unanimously “Unionist”—after seven o’clock in the evening. We believe that that eccentric politician, but charming companion, Mr. Labouchere, would himself be found falling into the swing of the chorus of “England” were he to hear it sung by Mr. Lionel Hume. Because there are ways and ways of singing even the much abused patriotic song.

STRAY NOTES.

ON the programme of the Bach Choir it is stated that the Society is “so-called in commemoration of the first performance in England of J. S. Bach’s mass in B minor, which took place at the inaugural concert on April 26th, 1876.” This is no doubt the fact, but in *Punch*, dated December 16th, 1854, I read: “A ‘Bach Society’ has sprung, or rather toddled into existence. This Society we believe invites an audience, and has such a thorough-going way of *Bach-ing* its friends, that there is nothing to be heard but Bach during the whole evening. We shall expect to find the Bach enthusiasm ultimately reaching such a height, that the Bachites will be satisfied with nothing less than a *Bach* attic in which to hold their meetings.”

It will thus be seen that the Bach Choir is nearly as ancient as *Punch’s* jokes.

PRESIDENT MCKINLEY has a niece who sings in public. The *American Art Journal*, after extolling her voice, adds drily: “But we don’t want an office.” This is a delicious tribute to the exalted plane upon which Transatlantic politics are conducted. With my knowledge

of the methods adopted in the land of the Stars and Stripes, and considering the appreciation in which all Governments hold the really humorous writer (ahem!), I think it not improbable that the facetious scribe will be in a position to profit materially by his *bon mot*—if he has not already done so.

IN this column a by no means too confiding Editor allows me to run wild within limits, so I shall here place on record my admiration for Mr. Cowen’s ode in the April number of *The Musical Times*, “All Hail the Glorious Reign.” The words are from the pen of my esteemed friend Mr. Clifton Bingham, and they are admirably suited to the purpose he evidently had in view. The music is very pleasing in my opinion, and this part song ought to be heard throughout the length and breadth of the land during this Jubilee year, and afterwards. I honestly like this composition, and though I may not perhaps possess the erudition of the contributors to “Current Notes”—most of whom, for that matter, ought rather to be—

The rest of this paragraph is unfit for publication.—
ED. LUTE.—

A NEW musical paper, entitled *Musical Life*, has sprung into existence, and it is certainly almost as cheap for one penny as *THE LUTE* is for two pence. The notion of “Imaginary Interviews” is distinctly good, and that with M^{me}. Patti in the issue of April 24th is very subtly amusing and suggestive. In the same number there is a column headed “May Ostlere’s Humour,” which lets a curious side-light into the methods and manners of a lady whose name I seem to have heard somewhere. Altogether *Musical Life* is a very pleasant publication, and don’t you forget it!

THERE is a music-seller at Bath who is quite miserable for four weeks unless he gets a pronouncement on a political subject from *THE LUTE* on the first of the month. For his benefit, then,—for the bulk of my readers care little about international questions—I glance with satisfaction at the despicable attitude which the Greeks are now compelled to assume in their egregious warfare with the Turks. I congratulate my friend on the fact that the cut-throats and pirates who engaged in conflict with the Sultan on the principle of “Heads I win, tails you lose,” have been practically thrashed into a cocked hat, and that they are now engaged in reconsidering their position in conformity with their cowardly instincts.

RAPPEE.

TO CORRESPONDENTS.

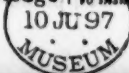
Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Marlborough Street, W., not later than the 20th in order to insure insertion in the issue of the month current.



ERS.
BLISHERS, 44;
20th in order

long-ing to en-ter, to en-ter in - to the

f
courts of the Lord. My heart and my flesh re-joice re-

-joice in the li-ving God, the li-ving

rit.

*Tempo I^o**p*

God ——— O ——— how a mia - ble are — Thy

*p**Tempo I^o*

God ——— O ——— how a mia - ble are — Thy

*Tempo I^o**p*

dwell - ings, are — Thy dwell - ings Thou Lord — of

dwell - ings, are — Thy dwell - ings Thou Lord — of

rit.

Hosts.

Hosts.

*pp**p*

Allegro.

Bless-ed are the men, who stand in Thy

mf Allegro.

house, they will al - way be praising Thee, al - way

prais - ing Thee Bless - ed are the men who

stand in Thy huose, they will al - way, will

SOPRANOS & ALTOS.

Tempo.

rit. al - way be prais - ing — Thee — *f* They go from strength to

rit. strength, from strength to strength, and un - to the God of *f Tempo.*

who Gods, ap pear - eth ev - 'ry one in Zi - on, They

will go from strength to strength, from strength to strength, and

un - to the God of Gods, ap - pear - eth ev'ry one in Zi - on.

f *Tempo.*
Bless - ed are the men who stand in Thy house, thy will

f *Tempo.*
Bless - ed are the men who stand in Thy house, thy will

al - way be praising Thee, al - way prais - ing Thee.

al - way be praising Thee, al - way prais - ing Thee.

f Bless - ed are the men who stand in Thy house, they will

f Bless - ed are the men who stand in Thy house, they will

rit. al - way, will al - way be prais - ing Thee

rit. al - way, will al - way be prais - ing Thee

Allegro moderato.

ff O en - ter then His tem - ple gate. Thence

ff O en - ter then His tem - ple gate. Thence

Allegro moderato.

ff

to His courts de vout - ly press, And
to His courts de vout - ly press, And
still your grate - ful hymns re - peat, and still His
still your grate - ful hymns re - peat, and still His
name with prais - es bless. A - men
name with prais - es bless. A - men

The musical score is written for voice and piano. It consists of three systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system also has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano part features various chords and melodic lines, including a prominent *ff* (fortissimo) marking in the third system. The key signature is B-flat major (two flats) and the time signature is 4/4.



And



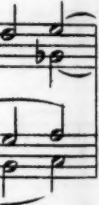
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His



His

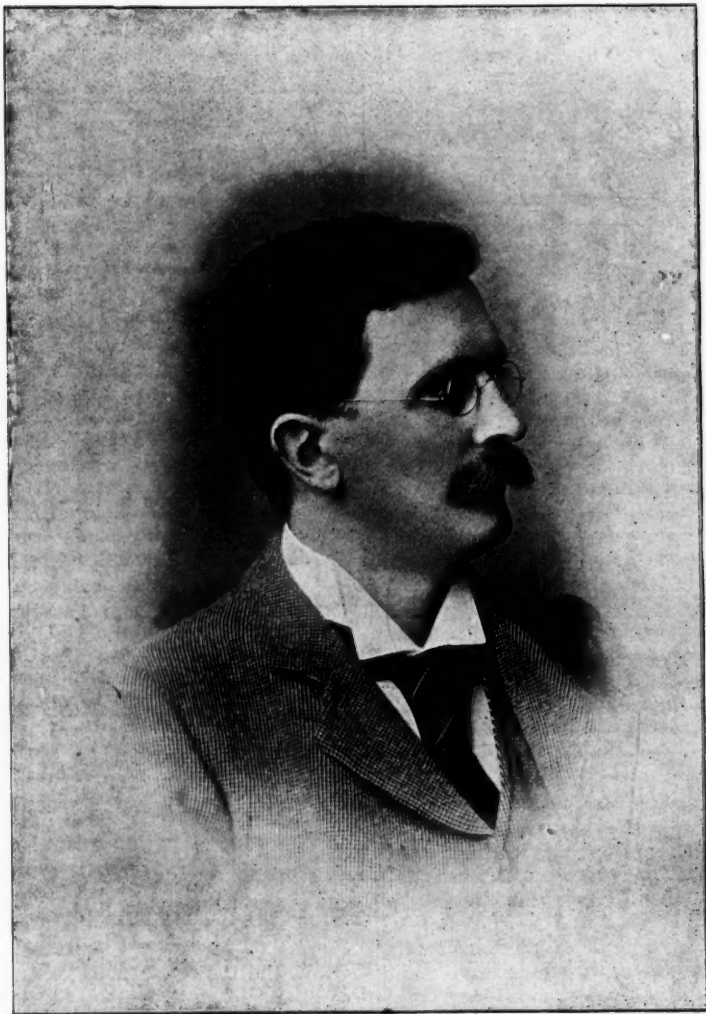


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MR. A. H. BREWER.

No
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